



**WILLIAM ROCKHILL  
NELSON GALLERY OF  
ART and MARY ATKINS  
MUSEUM OF FINE ARTS**

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**GALLERY NEWS**



GALLERY	NEWS
Summer	1943

SERVICE EXHIBITIONS AND SERVICE PARTIES: Since the exhibitions for the months of June, July and August all have to do in some manner with the Armed Forces, it seems only fitting and proper that each should be dedicated in some way to those service men and women stationed in the Kansas City area. A series of evening parties have therefore been arranged as follows:

The Army: On the evening of Saturday, June 12th, from eight until twelve o'clock, the Gallery will be opened exclusively to non-commissioned personnel of the United States Army and the WAACs. There will be dancing, with music furnished by Sgt. Eddie Sussman and his orchestra through the courtesy of the Kansas City Canteen. Wives and dates are welcome, and there will also be plenty of attractive dancing partners from the Girls Service Organization. The occasion of this particular party is the opening of "ARMY ILLUSTRATORS", an exhibition of watercolors, drawings and photographs from the Fort Custer, Michigan, artists' group. Custer Army Illustrators started life as a modest recreation activity - they grew into a most valuable publicity unit, turning out posters, prints and illustrations of all types, as well as paintings of high artistic merit. Their work has been exhibited at Kingman Museum, BattleCreek; the Detroit Institute of Arts and the Museum of Modern Art of New York, under whose auspices the present group is circulated. Many of the artists represented have left Fort Custer for other camps and some over-seas, but the project continues with former "Illustrators" sending work back from all over the world.

The Navy: The July party, Saturday, July 10, also from eight to midnight, will honor the exhibition "OUR NAVY IN ACTION", sponsored and circulated by the United States Navy Department. Guests for that evening will be non-commissioned personnel of the Navy, the Marine Corps, the Maritime Service, the Coast Guard and, of course, includes Waves, Spars, and feminine Marines. The Olathe Naval Training Station orchestra will provide the music.

The exhibition is made up of official photographs of Navy action in its various theatres of war. These have been enlarged to 18x22" size and give a graphic picture of the drama and stark beauty of one of man's most magnificent creations - a fighting ship - in the midst of action. The exhibition will be opened to the public on July 1st, but owing to the intervening holiday week-end, the party date will be July 10th.

Officers of All Services: On the evening of Saturday, July 31st, officers of all branches of the armed forces, their wives and guests, are invited to the opening reception and dance for the exhibition of paintings "LIFE IN THE SERVICE". Navy Flying Cadets from the Olathe Training Base are included in this invitation.

Early in 1942 the Hobby Guild of America sponsored an art competition for men in the armed services. More than 500 entries were received from enlisted men and officers in 67 camps located in 36 states and in the possessions, and representing all the mediums known to the artist. The subject matter is entirely military and deals with training, maneuvers, inspections, tanks, jeeps and the grim business of preparing for war, as well as the lighter side, as witness "K P's Dream". The present exhibition, which is being circulated to museums throughout the country, is a selected group of more than 100 oils, watercolors and drawings, including the prize-winning entries. Among these is "Fort Bragg Landmark" by Private Frank Duncan, Jr., the first prize winner and several others reproduced in LIFE Magazine which featured the exhibition.

PRESENTATION OF TOSCANINI MANUSCRIPT: On Sunday, June 13, at 3:30, the manuscript of Arturo Toscanini's arrangement of "The Star Spangled Banner" will be presented to the Gallery in a special ceremony to be held in Atkins Auditorium. The hand-written score was offered for auction by Maestro Toscanini through the National Broadcasting Company, of which Kansas City's WDAF is



a member, and the United States Treasury Department. Mr. W. T. Grant of the Business Men's Assurance Company, whose bid of \$1,000,000 in war bonds secured the document for Kansas City, will make the presentation. Dr Wiktor Labunski of the Conservatory of Music will make a brief talk and the Kansas City Summer Symphony, under the direction of N. DeRubertis, will play the score as arranged by Toscanini. Through the courtesy of Radio Station WDAF, the ceremony will be transcribed for broadcast through the Kansas City Star's station at 10:15 Sunday evening.

Toscanini undoubtedly ranks as the foremost conductor and interpreter of symphonic music today, and the legends surrounding his genius, his rise to prominence as a conductor of opera and the continuance of his fame well into his seventies are too well known to mention here. His championship of democratic ideals and freedom is equally recognized. It is this combination of musicianship and devotion to personal beliefs which gives the Toscanini manuscript a special significance, making it something to be cherished as a symbol of the art of a free people. It was prepared for use as the finale of a cantata, "The Hymn of the United Nations", played in a recent broadcast of music by Giuseppe Verdi. The manuscript is written on staffed paper, in green ink with pencilled notes, and is scored for full symphony orchestra. It bears the signature of Toscanini and has been handsomely bound in Morocco leather. After the presentation, it will be immediately placed on view in Kirkwood Hall, where it will remain for the summer months, and will later be installed in the foyer outside Atkins Auditorium.

The public is cordially invited to attend the presentation ceremonies.

ETCHINGS BY REYNOLD H. WEIDENAAR: During June, the Print Galleries will be hung with an exhibition of the etchings of Reynold H. Weidenaar, young American artist.

Mr. Weidenaar, a native of Grand Rapids, Michigan,

received his training at the Kansas City Art Institute, where he won the Howard A. VanderSlice Scholarship. After the completion of his training, he returned to Grand Rapids, and set up a complete etcher's studio of his own. Here he works out every detail of this process, from the earliest polishing and wax-grounding of the copper through the plate's acid bitings and the final pulling of the proof from the rollers of the etching press.

In March, 1942, Mr. Weidenaar had a one-man exhibition at the Smithsonian Institute, Washington, D.C.. At the 26th Annual Exhibition of American Etchers, he was awarded the Kate W. Arms Memorial Prize for his miniature "Six A.M.". This award he again won in 1943, as well as the Hal H. Smith First Award in Etching at the Detroit Institute of Arts. Four of his prints have been selected by the Pennel Fund Committee and purchased for the Library of Congress. He has exhibited with the San Francisco Art Association, at the Baltimore Museum, in Honolulu, and is represented in the permanent collections of the Detroit Institute of Arts, the Hackley Art Gallery and our own Gallery.

In his etchings, Mr. Weidenaar is a realist. His work is basically and typically American, but free from mannerism and over-exaggeration. He has a very keen feeling for the relation of lights and darks which is so vital in the realm of etching. He is complete and thorough in his handling of the medium and imaginative and sensitive in his design. Mr. Weidenaar is only 27 years old and one of the most promising of America's graphic artists.

WHISTLER LITHOGRAPHS: During July and August, a group of lithographs by James McNeil Whistler will be installed in the Print Galleries. They are from the Harris Whittemore Collection of Prints now on indefinite loan to the Gallery.

Whistler was introduced to the process of lithography in 1878 by Thomas Way, and his confidence

in this new medium was evident in the manner in which he executed the most difficult subjects. The art of Lithography, in the eighty years succeeding its invention by Alois Senefelder, had fallen into discredit as an artistic medium by the commercial uses to which it had been put. It was only in the work of Daumier, Fantin-Latour, Delacroix and Corot that it began to emerge as a truly responsive and graphic medium. This was the time at which Whistler adopted it.

Whistler had, at his first adventure in lithography, planned to issue a limited number of impressions to subscribers under the title "Art Notes". However, the response was so small that the idea was abandoned. He was then commissioned by Theodore Watts, editor of Picadilly, to execute four lithographs. "The Toilet" (W.6), "Early Morning" (W.7), "Broad Bridge" (W.8) and "Tall Bridge" (W.9) were the result of this commission. Only two drawings, however were used - "The Toilet" and "Broad Bridge" - as the magazine failed. Whistler gave up lithography after 1878 and did not resume work in the medium until 1887.

These charming lithographs have the fresh quality and freedom allowed by the medium and, as with the rest of his works, are completely devoid of historic, symbolic or political intentions. They portray, in a graphic manner, the delightful aspects of the artist's life in Brittany, Paris Rouen, Devonshire and London, and include a number of interesting portraits. The group now on exhibition includes the four commissioned works for PICADILLY, figure studies, views of England & France and the small portrait of Stephan Mallarmé (W.66) the famous French poet, drawn as a frontispiece for his volume "Verse and Prose". Mallarmé is to be remembered as the author of the vague and lovely poem "Afternoon of a Faun" which was so successfully set to music by Claude Debussy.

The entire group of lithographs, numbering 165 plates as catalogued by Thomas Way, printer of Whistler's stones, will be shown in chronological order. The remaining ones will be exhibited in the Fall.



### GALLERY CHANGES:

Gallery XXVII: In Gallery XXVII, we have installed the fine early Flemish, French and Italian paintings which have come to us for the duration from the East. We are very fortunate indeed to have these paintings in Kansas City and, for the first time since their arrival, have been able to install them together in one Gallery. In this way, we are given a great chance to study the scope and development of art from the early mosaic-like style of the 13th century through the 15th. One may trace the developments of broader and more complicated design; the introduction of landscape; the increase in scientific knowledge and the general softening outlines which grew out of this new development; the greater uses of colour and the final emergence of nationalistic schools with their different emphases and handling of techniques.

The earliest foundations of painting, as we know and understand it, can be found in the 13th Century Margitone "Madonna and Child Enthroned between St. Bruno and St. Benedict and Two Cistercian Monks". The roots of this style are profoundly entrenched in the Byzantine tradition, as expressed in the great Early Christian mosaics and it is filled with stern dignity and power. In the "Virgin and Child" by Lippo Vanni are found the elements which the 14th century brought to painting. The conception is still simple and straightforward, but there is an added suppleness. The outline is no longer as rigid. In the 15th century comes the greater knowledge of anatomy and, with it, plasticity and modelling. The many paintings from the 15th century now in Gallery XXVII show keenly these developments, as well as the characteristics which arose in each country. Flanders, France and Italy are represented in the first splendor of their painting traditions. Fifteenth century masters from each country are here - Carlo Crivelli, Francesco del Cossa, Hans Memling, Jan Mabuse, the Maître de Moulins among them.



The paintings, lent by Robert Lehman, Esq., E. D. Levinson, Esq., and family, and an anonymous collector will remain in Gallery XXVII for an indefinite period.

Gallery XX: The sculpture of Miss Irene Hamar of Brazil will remain on view through June 6th, after which time Gallery XX will again be installed with a series of American watercolours and drawings from the permanent collection. The drawings give an idea of the fine draughtsmanship which underlies the work of many of America's contemporary artists. In the watercolours may be found the variety and mastery of this medium, which characterizes the contemporary output in the field. Carroll, Koch, Cikovsky, Schnakenberg, among others, will be represented.

Gallery XXIV: Several important additions have been made to the exhibition of Near Eastern Art lent by friends in the East. With the Oriental Rugs from Dumbarton Oaks and Arabic Bookbindings from Mr. Kirkor Minassian, we have a Persian book cover of the 16th Century from Mr. Dikran Kelekian. Mr. Kelekian has also lent us three Persian textiles, one of the 11th or 12th century from the ruined city of Rhages; a silk and gold brocade showing animals, birds and flowers; and a polychrome cut velvet with silver threads depicting birds among scrolls and flowers, these latter two of the 17th century. From Mr. Minassian's collection we also have a 16th century textile depicting an animated polo game. The design of the cloth is done with all the skill and animation of the best 16th century miniature painting.

A group of seven miniatures carefully selected to show the various periods and styles of Persian painting, has been lent to the Gallery by Dr. Richard Ettinghausen of Ann Arbor, Michigan. From the 12th century page depicting a pharmaceutical plant to the 17th century elegant youth brandishing nothing more deadly than a gold wine bottle, each miniature represents a different period and fashion in painting.

Ceramics Room: For the months of June, July and August, the Ceramics Room will feature English Lustre Pottery, a field in which the Burnap Collection is particularly rich. The term "Lustre" refers to the technique of painting with metal salts over a pottery glaze to achieve an irridescent gold, copper or silver sheen. This is a trick known to the Near East and the Renaissance majolica makes for many centuries, but the late 18th century marks its first use in England. Some rather crude copper decoration was made at Brislington as early as 1770, but it was not until the 1790's that Wedgwood and his associates perfected an all-over silver lustre which imitated actual silverware and the distinctive gold (also called Purple or Pink lustre). Among the handsomest vessels made in this technique are the graceful shell dishes, a shape peculiarly suited to such treatment. The Burnap Collection contains an unusually fine group of lustered ware from both the Wedgewood potteries and the numerous other Staffordshire houses who produced it. They range in type from the all-over silver, through the various golds or pinks, to copper and resist wares.

PAINTING BY JOHN KOCH: Through the courtesy of Mr. Earle Grant of La Jolla, California, we are privileged to show in Gallery XXIX, one of John Koch's latest paintings, "The Studio". The work of John Koch, one of the outstanding younger American painters, is well known in Kansas City, as it has been exhibited in group shows at the Gallery and several canvases are owned here, including "The Flower Shop" presented to the permanent collection by members of the Friends of Art. "The Studio" presents the artist at his best. It is classical in mood and painted with the ease and grace of an artist thoroughly skilled in his technique and sensitive to the pictorial values of texture and tone. The painting was included in the recent one-man show of John Koch at the Kraushaar Galleries and illustrated in the ART DIGEST.

SPECIAL SUMMER MOTION PICTURES: In past years, the Atkins Auditorium has been closed during the summer months. This summer, as an added service to our many Gallery visitors, a series of motion pictures will be shown once a month on Sunday afternoons at three-thirty.

On June 20th we will present "A Nous La Liberté", that bright and comic film directed by René Clair. Georges Auric has given music to Clair's fable of two of the cinema's most charming characters whose every gesture satirizes modern society and big business.

July 18th brings "The Country Bride" a gay and tuneful tale of life on a collective farm in the Soviet Ukraine. The musical score is by the Soviet composer, Dunayevsky, who has written many delightful musical scores, including one for "Volga, Volga", the film which was so highly successful when shown at the Gallery last winter.

On August 22nd, in response to many requests for another Charles Laughton picture, "The Private Life of Henry VIII" will be presented. This is the lavish production which brought the modern British cinema industry to life and as a film has yet to be equalled in its sterling portraits of the famous king and four of his six queens.

Short subjects furnished by the Office of War Information will be shown with each.

MUSIC NOTES: The program to be given by the Musicianship Class of the Pro-Art School of Music on Sunday, June 6, and the Graduation exercises of the Kansas City Conservatory of Music on Wednesday evening, June 9th, will close the Atkins Auditorium 1942-43 Concert Series.

The Staff would like to take this occasion to express appreciation to the many organizations and teachers who have presented concerts. Due to the unavoidable complications of a war year, it has not been easy to carry through scheduled programs and it is only with such splendid cooperation that it



could be accomplished. Thanks are also extended, by both the Gallery and performers, to Mr. F.W. Bertholdt and the Baldwin Piano Company for the use of the two fine Baldwin Pianos during the entire season.

Attendance at these concerts has been unusually good, with a gratifying number of men and women from the armed services present. The 1943-44 season is already completely booked and promises to be a most interesting series of music and fine motion pictures.

JUNIOR EDUCATION DEPARTMENT: Enrollment for summer classes for children will take place Saturday morning, June 12th, at ten o'clock. These classes, beginning on June 15th, will be held every Tuesday, Thursday and Saturday morning from 10:30 to 12, through July 24th. Drawing, clay modelling, crafts and marionette classes will be offered to children seven years of age and over. The enrollment fee will be \$3.00 with a small additional supply fee, varying with each class.

The Game Tray, a free activity for children under seven as well as for those unable to enroll in classes, will be offered every Saturday throughout the summer from 10 a.m. to 4 p.m.

The Little Museum will have as its summer exhibition, work from the winter Saturday morning classes at the Gallery.

We are happy to announce that free Junior Guide service will be available on Saturdays and Sundays throughout the summer. Specially trained high school guides may be obtained by inquiring at the Sales Desk. During weekdays these guides are available by appointment only.

RECENT ACQUISITION IN PERSIAN ART: With great pride and delight the Gallery announces the acquisition by purchase of four Persian miniatures of foremost importance. The earliest is a brush drawing of about 1400 called "Birds and Beasts in Flowery Landscape". It was formerly in the

collection of the Top-Kapu Seray, Istambul, and has been exhibited in the London show of 1931, the New York show of 1940, and reproduced in the Survey of Persian Art, Persian Miniature Painting by Bin-yon, Wilkinson and Gray, and the catalogue of the Sakisian Collection.

The charming 16th Century "Hunting Scene", School of Shiraz, painted in the most delicate and subtle shades, has been until recent years in a private collection in Persia. It has been a favorite memory of the Gallery Staff since its exhibition here in the Spring of 1941.

The striking quality of Persian architectural ornament, together with an interest in individual movement and gesture, is brilliantly expressed in the "Begger Denied Alms at the Gate of a Mosque". This often-published miniature has been extensively exhibited in this country: at Brooklyn in 1932; Princeton University in 1935; Detroit Institute of Arts in 1936; DeYoung Museum, San Francisco, in 1937; Fogg Art Museum in 1938 and the Iranian Institute, New York, in 1940.

From the Library of the Hildiz Palace came "The Young Man with a Falcon" attributed to Muhammad Harawi of the 16th century and thought to be a youthful portrait of Shah Tahmasp. It is in perfect condition and a thrilling combination of orange-red, green, blue and gold. It was reproduced as a color plate in the London Exhibition Deluxe catalogue of 1931, and exhibited at the New York Iranian Institute show of 1940.

These four miniatures will be exhibited as Masterpiece of the Month for September, at which time a special booklet will describe them and their place in Persian art. In the meantime they will be on view in the East corridor of the second floor, together with other Persian and Indian paintings.

GALLERY NOTES: Beginning in June and throughout the summer months of July and August, there will be no evening openings at the Gallery. Otherwise, the hours will remain the same as they have been

for the winter.

The Staff would like to take this opportunity to thank the various classes of the Hyde Park Christian Church who have so graciously assisted in the Soldier's Lounge on Sunday afternoons. The Lounge has been very popular with service men and women stationed in this area and it would have been very difficult indeed for us to keep it going without the splendid help we have received. The classes have brought cookies and coffee or tea, and handled all details of serving. We, as well as the service men, appreciate the cooperation.

Mr. Alan Priest, Curator of Far Eastern Art at the Metropolitan Museum of New York was a Gallery visitor May 14 to 20th. He is preparing a third edition of his book on Chinese Textiles and came here to study the Gallery collection.

On May 16th and 17th Mr. C.F. Yau of New York was a museum visitor. Mr. Yau's Gallery at 5 East 57 Street, New York, is headquarters for the Chinese Women's Relief Association. He brought news that the group was again preparing Christmas cards for the benefit of Madame Chiang's "War-phans", and they will be delivered in October for sale at our information desk.

Miss Lindsay Hughes, Acting Curator of Asiatic Art, spent May 6th to 11th in Minneapolis attending the exhibition of Imperial Robes and Textiles of the Chinese Court and studying the Pillsbury collection of Chinese Jades and Bronzes. On May 7th she lectured at the Minneapolis Institute of Arts on "The Kuo Ch'in Wang Textiles of 1738"

In memory of Lt. Harrell H. Rule, Air Corps, whose home was in Houston, Texas, the Gallery has received an anonymous gift of a Chinese Tomb Figure of the 6th Century. The figure is a fierce looking, red-bearded warrior, holding a long shield decorated with a mask head in relief and is now on exhibition in Case III, the main Chinese Gallery.





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